

SCARY MONSTERS
PRESENTS

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MONSTER MEMORIES

1994 YEAR BOOK

NO. TWO

SCARY
DRIVE IN
THEATRE

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SANDY
LOVE



SCARY
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MONSTER
MEMORIES
#2
YEARBOOK



THANKS.
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67

SCARY MONSTERS MAGAZINE™

1994 YEARBOOK

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It seems hard to believe that a whole year has passed and it's MONSTER MEMORIES time again. This is currently the only time of the year that you can get your SCARY MONSTERS MAGAZINE "fix" monthly. As before, this is ALL NEW MATERIAL AND NOT A REPRINT! I don't think we'll ever attempt going monthly with the magazine or even bi-monthly in the near future. We're actually almost bi-monthly now (coming out 5 times a year).

This is the biggest issue yet (almost sounds like some other saying I've heard in the past)! Sixty-eight pages packed with a wide variety of MONSTER MEMORIES causing material. I started out with a mountain of material and didn't really make a dent in it, but I've hopefully, presented a scary sampling. The MONSTER MEMORIES portion of SCARY MONSTERS MAGAZINE seems to be quite popular with most of you. That's the main reason for this annual bash in a somewhat different format than a regular issue of SCARY MONSTERS MAGAZINE.

I hope you enjoy the effort and are prompted to send in your own MONSTER MEMORIES, drawings, photos of your collection etc.

Drucktenis

This issue is dedicated to:
RAYMOND (Godzilla) BURR

FRED (Munsters) GWYNNE

**VINCENT (Horror Legend)
PRICE**

*Thanks for the MONSTER
MEMORIES!*



Another rare photo of that Scary Monster Bird that so many of you have MONSTER MEMORIES of, THE GIANT CLAW. Last seen over a year ago in Issue #5.

MONSTER MEMORIES -4-



Another rare photo (two in a row!) of the lobby card from THE GIANT GILA MONSTER also covered in issue #5. Remember, MY BABY, SHE ROCKS, AND ROLLS.

MONSTER MEMORIES -5-



Michael Agnilar of Ferris, CA keeps his **MONSTER MEMORIES** alive by producing animated films, films in pigmentation! The photos above are scenes from **RETURN OF REPTILICUS** or **KING KONG VS. REPTILICUS**. The models are made of paper and wire, no clay. Mike is also working on a Godzilla film, **GODZILLA VS. LORD KRONOS** and **GODZILLA VS. THE COLOSSAL MAN**.



The late Raymond Burr in *GODZILLA* 1985 gives the military help based on his experiences with Godzilla way back in 1956. And to quote the video box, "THE LEGEND IS (and was) REBORN."

Now we join the legend and Dr. Maniac for a look at the latest entry....

GODZILLA VS. MOTHRA (GOJIRA TAI MOSURA)

Once again Toho has re-written its own legends. This time out everyone's favorite giant butterfly Mothra is not the demi-god of a small island, he (she?) has ridden to Earth on a meteor from outer space. At this rate, I can't wait to see where they tell us Rodan originated from.

This newest chapter in the neo-Godzilla legend has a giant space rock crashing to Earth and awakening the Big G, from where he has been sleeping presumably since his last film (*GOJIRA TAI KINGU GHIDORAH* which is still unreleased in any form in this country.). The meteor

landing signals many natural disasters which might signal the end of life on Earth as we know it. Here's where it gets complicated, so pay attention: Mothra awakens in larva form and heads for Japan to combat the natural forces which are in upheaval. At the same time, Mothra's diametric opposite, Batta (Batorah) appears. Batta was created by the Spirit of the Earth when Mothra first appeared to safeguard the Earth against all natural disasters. Though not really evil, Batta is instinctively guided to battle forces like Godzilla and Mothra because their very existence endangers the Earth. Got that?

The hero of this tale is an Indiana Jones-like archaeologist who plunders ancient tombs for their wealth. Arrested in Thailand for robbing such a tomb (and destroying it in the process by setting off defense devices) he is offered his freedom if he helps in finding a way to combat the monsters. Not wishing to spend the next 15

ゴジラVSモスラ

GODZILLA VS MOTHRA

ハ ケーシの原案は、関田新太郎
ゴジラとモスラの対決は、ゴジラとモスラの対決
モスラをのぞいて、映画を観るにきた東宝
観客の目と、名作がぜんぜんわかるかな？

▼映画のテーマ「東宝／北東映義典」

東宝映画の大決戦



Front page of instruction sheet for GOOZILLA VS. MOTHRA (The Byun Byun Monsters made by Bandai in 1992) model kit.

years in jail, he agrees; also he wants to reconcile with his estranged scientist wife and see their young daughter again.

The forces of evil are well represented in the film by a greedy land developer who wants to see the monsters destroy Japan so he can become a multi-millionaire by rebuilding the demolished cities. One scene shows him eagerly cheering Godzilla on while the Big G. smashes downtown Tokyo.

Of course, the highlight in these films is always the clash of the monsters, and producer Tomoyuki Tanaka, who has been with the Godzilla series from the very beginning in 1954, doesn't disappoint us there. Mothra and Battra destroy ships heading for Japan and Godzilla devastates whole cities. The three fight each other separately until Mothra and Battra form a psychic link, making both of

them heroes and Godzilla the villain. Somehow, though, it's hard not to root for Godzilla because he's as opposed to the human villains as the other monsters are.

There's still a good chance that this film will see release on videotape in the U.S. so I won't divulge too much of the plot now. Even at its 105 minute running time this film is never dull. Even the twin fairies from Mothra's island appear and sing the song which we are all familiar with by now. Mothra is still as cute as ever. Even when he (she?, it?) is destroying buildings its hard to resist the urge to run up and hug him. Battra is a mean looking thing with fangs and horns and the tendency to plow through ships while swimming at 100 knots. Two thirds of the film pass before Battra and Mothra communicate and realize they're both on the same mission.



A closeup of the legend from GODZILLA 1985.

When the two larva spin their cocoons and turn into butterflies it's an excellent piece of sentimental filmmaking. The army doesn't bring in the atomic heat gun seen in the earlier Mothra film, but they surround the cocoon with tanks (which we have already seen to be ineffective) and just wait. When a mystical glow surrounds the cocoon and the changed Mothra emerges, it's such a beautiful sight that even the soldiers who have gathered to destroy him can't help but smile at the sight. (Only Mothra transforms onscreen since we obviously aren't used to Battra yet.)

Godzilla is back to his old self, that is, downright mean.

He levels cities with the same gusto he had back in the fifties and it's finally become easy to forget the image of a shambling buffoon which he projected in his later movies where he fought contrived villains like Hedorah and Gigan. Even when Mothra and Battra team up against him, it's hard to dislike him; mainly because we know the monsters never really die in these films and this one is no exception. The bad humans pay for their crimes though, and the moral which punctuates many Japanese 'kaiju eiga' films is well presented here. In one scene in particular, Mothra is about to destroy the building in which the archaeologist and his family are hiding. The young daughter prays that her father will stop stealing from tombs and live an honest life. The archaeologist renounces his profession and promises never to steal again. At that moment Mothra turns away and goes off in a different direction. (The audience applauded strongly at this point.)

GODZILLA VS. MOTHRA is a fun film, well made, well acted, great effects, perfect music score. I can't think of a single thing I disliked about this film. Okay, maybe Toho's incessant re-working of the monster legends it worked so hard to create during the 50's and 60's but that shouldn't influence a person's opinion of any one film. I hope it will turn up on video in a non-bootleg version so everyone will be able to see and enjoy it (hopefully in a letterboxed form because this is a film you have to see widescreen!). At the end of the film (at least, the version I saw) there's advance notice that GODJIRA 5: GOJIRA TAI MECHAGODJIRA will be out in 1994. I, for one, can't wait.

P.S. Hey Toho, what about the original Big Bird? When are you going to bring back Rodan?

Dr. M. M. M.
Dr. M. M. M.

with
**BORIS
KARLOFF**
FRANKENSTEIN
1970

KARLOFF, the one... the only KING OF MONSTERS, brings you the new demon of the atomic age! The most blood-freezing horror ever created... a horrifying THING of the future.

This picture may be dangerous for people with weak hearts! Beware!

starring TOM DUGGAN - JANA LUND - DONALD BARRY - CHARLOTTE AUSTIN

Produced by HUBREY SCHREINER • Directed by HOWARD W. ROSE • Screenplay by RICHARD LAMOND and GEORGE WESTRINGTON JR.

Pictured above is the half sheet poster for **FRANKENSTEIN 1970**. The monster in the poster wasn't the real monster that appeared in the film. The monster of the film was a mummy-like monster (see issue #5) that under the layer of bandages was made in the image of Baron Frankenstein (Boris Karloff).

The monster that appeared in the poster, however, did appear in the beginning of the film as the monster in the documentary that was being filmed. Stills featuring this monster were also mistakenly used in **HORROR MONSTERS #6** describing the final scenes of the movie. **FRANKENSTEIN 1970**, a great Scary Monster movie made in 1958.



I CREATED A (SCARY) MONSTER! THE HISTORY OF SCARY MONSTERS MAGAZINE PART TWO...

I guess it can all be traced to 1983-84 when I rediscovered comic books and began collecting new and old comics once again. Twenty plus years later end things have come full circle again. I was there and owned all those early 12c Marvel masterpieces including most of the number ones. The early 60's monster magazines were also collected, including CREEPY and EERIE which somehow survived my childhood (these tattered magazines hold a special place in my collection today). So, it was only a matter of time before I got the monster magazine bug again and began picking up some of those issues.

For the historic record, I've always (and still do) had a fondness for the Independent (underdog) publisher and that's why I picked up all the early Marvels as well as some of the other non-DC comics of that time. I'll also set the monster magazine record straight and admit that I owned more or the same amount of MAD/HORROR MONSTERS, FANTASTIC MONSTERS OF THE FILMS, CASTLE OF FRANKENSTEIN and MODERN MONSTERS as I did FAMOUS MONSTERS OF FILMLAND.

By 1987, I had begun to buy and sell comic books at local conventions and finally picked up some monster magazines for resale, but actually, for myself to rekindle those MONSTER MEMORIES. I decided to add monster magazines to my inventory and specialize in them. The first handwritten mail order catalog for my hobby/business was sent to interested customers in 1988 with the emphasis on monster/sci-fi magazines. Now the whole point of this is, that never in a million years would I have thought that in the 1990's that I would be publishing my own monster magazine.

Now back to 1992-93, the Fright-Filled Fifth Issue came out in December of 1992 followed by MONSTER MEMORIES #1, the SCARY MONSTERS MAGAZINE 1993 Yearbook one month later. MONSTER MEMORIES featured our first full color painted cover by Terry Beatty which I named MONSTER MEMORIES. The format and content of this issue seems to have been popular with most of you and to this day, I still get good compliments on the issue. The Scary Sixth She-Monster Issue came out in late March followed by the first Scare Studio

designed Shocking Seventh Issue in mid-June. A randomly inserted Night of the Living Dead trading card furnished by Imagine, Inc. to promote the 25th Anniversary show was inserted into approximately 1200 copies of issue #7. Ten one-day passes for the show were also inserted around the spine. (This information provided for the Scary collector in you.) Our 2nd year anniversary issue, the Eerie Eighth Issue took 5-6 months of planning and is my favorite issue to date. This issue featured another Terry Beatty cover painting called Horror Hosts Homage and was our first Frightening Flip cover with another painting by THE HOST, Tom Leahy on the back side. Besides the two painted covers, this issue also featured the first Druktenis Publishing produced trading card to be randomly inserted in an issue. The DR. PAUL BEARER HORRIBLE HORROR Promo Card #0 was also handed out at various shows and also given away by Dr. Paul Bearer. A SPECIAL SCARY LIMITED EDITION with a Dr. Paul Bearer sticker affixed was also produced. This is bound to be the most highly collectible and become the highest priced of all back issues in a short time.

While we're on the subject of back issues, my official policy is "NO SCARY Collector Prices Here". We will try to sell available back issues at as close to original cover price as possible until sold out. A new reader should be able to complete his or her collection at an affordable price.

For those of you carefully following the growth and continuity of the magazine, we have hinted and teased you about the invisible Sam Scare (our monster magazine mascot) since issue #2. Finally in issue #7, the cover of our 1993 catalog and a T-shirt that debuted at the FM Con, Sam Scare and someone you didn't know about, SCARYSAURUS (I didn't either, Terry Beatty created her to balance off the drawing), made their visible appearance. (In issue #6, reader Max Meehan had carefully followed all the clues and did a surprisingly accurate drawing of Sam

Scare.)

I never thought that we could top issue #8, but while looking at the matchprint of the cover for #9 and the blueline proof of the body, I realized that yes, we had done it! But issue #9 is a story for next year's 1995 yearbook, so...

CONTINUED NEXT YEAR

in the pages of MONSTER MEMORIES #3,
THE 1995 SCARY MONSTERS MAGAZINE
YEARBOOK...

Did i hear someone ask, if i had found
"A REAL MONSTER MAGAZINE" to read
and enjoy yet. YES, i did and It's SCARY
MONSTERS MAGAZINE and part of the
reason is because of your letters and
MONSTER MEMORIES.

Pictured on your right is the rough sketch done by Terry Beatty for last year's MONSTER MEMORIES cover (notice the additions and deletions).





MONSTER MEMORIES

CRAZY MONSTERS presents

MONSTER RODS



In 1961, the first Aurora monster model came out, the FRANKENSTEIN monster. And everything that occurred after this monumental date is what MONSTER MEMORIES are made of.

Join me now as we step on the gas of our rods and blast into the year 1964. The year was packed with Aurora monster model releases that included: CUSTOMIZING KIT #1 that featured a Lizzard, skull, skull and snakes, and a spider; CUSTOMIZING KIT #2 featuring Vulture and Mad Dog; GODZILLA; THE GUILLOTINE; THE HUNCHBACK OF NOTRE DAME; KING KONG and 3 kits that command high collector prices today. GIGANTIC FRANKENSTEIN, fondly known as "Big Frankie" was one of the three selling for \$4.98 in 1964 compared to 98c for the rest of the monster line. Big Frankie now sells for approximately \$400 for a built-up and \$1500 for an unbuilt kit in a sealed box.

But we're really revving our engines for those Hot Rods driven by monsters that were perhaps a little too far out for the 1964 collector but are now highly sought after. FRANKENSTEIN'S FLIVVER and DRACULA'S DRAGSTER roared on the scene in '64.





Photo by Donna Guinaw of The Phil Ceparano "Hot Rod Monsters" collection.

without any explanation or story on the instruction sheet as was the case on some of the monster instruction sheets (a personal favorite feature of mine). Their origin can, however, be traced to the competition in the marketplace at the time with the release of some of Ed "Big Daddy" Roth's monster car kits in 1963 as well as the Weird-Ohs from Hawk. Lundberg would release four "Looneys" model kits in 1964 and Monogram would bring in the rear in 1965 with three Fred Flypogger model kits by Stan "Mouse" Miller. AMT also released the MUNSTERS KOACH and DRAG-U-LA in 1964 as monster car kits without the monsters. (I still remember seeing the MUNSTERS KOACH in downtown Chicago in front of Marshall Fields during the height of the Munsters popularity and got to see the car again at the 25th Anniversary Night of the Living Dead show. Not only did I get to see the car, but on closing day I got to see and hear the car fired up and driven down the long loading ramp and through the parking lot to its trailer...A cool sight!)

FRANKENSTEIN'S FLIVVER was described in Captain Company ads as follows: **"LOOK AT THIS!**

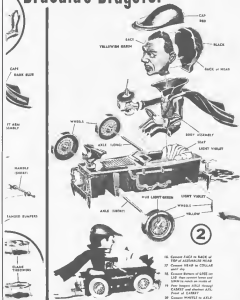
FRANKENSTEIN himself, riding his own gadget flivver! Cotton smoke pours from colorful engine. Special exhausts pour out red "flame." Fearful skulls decorate the wheels. Frankenstein steers with one monster hand...the other plays with his special "eyeball" yo-yo. Roll out the flivver...watch Frankenstein tool on down the road. Complete kit is yours for only 98¢, plus 27¢ for postage & handling." The dictionary definition of flivver is an old small, cheap automobile although that would not apply today with FRANKENSTEIN'S FLIVVER going for about \$150 for a built-up kit or \$300 for one in the box. DRACULA'S DRAGSTER would sell for approximately the same prices.

MUMMY'S CHARIOT and WOLFMAN'S WAGON made their rolling debut in 1965. Built-ups go for around \$200 each and boxed kits for \$400. The last two monster rods were released in 1966 and are some of the rarest and most sought after kits in the line. GODZILLA'S GO-CART is considered the rarest with a boxed kit going for at least \$1500 and a built-up for \$500. KING KONG'S THRONESTER would go for \$1000 boxed and \$500 for a built kit.



Closeup photos by Donna Guinev of the Phil Ceparano collection. Can't you hear the roar of monsters?

Dracula's Dragster



How to make a monster rod.

The kits are a wonder to behold, built and painted, as seen in the photos on your left of the Phil Ceparano collection (too bad you can't view them in color as I can). The box art itself is also colorful and highly displayable. GODZILLA'S GO-CART and KING KONG'S THRONESTER paintings were done by Dick Prezio and the balance by James Bama, the artist on most of Aurora's monster kit boxes (photos on page 14).

The Monster Hot Rod kits have all been available as resin recasts at one time or another for around \$150. These kits are a great addition to display in your very own monster museums. I think it's time for me to follow the smell of hot roddin monsters and burnt rubber and collect a set for myself. Everytime I look at a photo of these kits, I can almost hear the roar, growl or grunt of a monster and the sound of a super-charged engine tearing up some scary landscape in the land of MONSTER MEMORIES. Wouldn't the story of the hot roddin monsters make a great comic book series or animated film?

Captain Company ad pictured below © 1965 Warren Publishing Co.



MUMMY'S CHARIOT

THEY NEVER BOD UP a mummy like this! How would you like to meet a fearsome mummy driving the craziest hot rod chariot ever made? You can have it yourself to build and enjoy. The blazing MUMMY sits at back, whipping up a storm of speed and fury. Behind him are two sky-high subjects swelling real hot rod "tires." Big wheels at the rear and tiny wheels at front get the contraption off to a good dying start. And Mummy never had it so good, but YOU will the moment you get your own MUMMY'S CHARIOT. Only 98c, plus 27¢ postage & handling.

Captain Co., Dept. T-1-36



of
my
love
and
from
M. K.

HAPPY HALLUCINATIONS

and

GOODNIGHT SWEETHEARTS

By Terence Sanford

During the 1960's on Saturday afternoons in San Diego, Heavenly Hostess Moona Lisa invited Earthlings to come to the Moon. With her alluring alliteration, she invited viewers on a celestial sojourn of sight and sound.

In 1963, KOGO Channel 10 in San Diego bought a package of science fiction and horror films. The station executives asked an employee, Lisa Clark, if she would be interested in hosting these movies. Lisa had been an actress in Hollywood and New York for many years prior to working at Channel 10. Lisa first appeared, with her twin sister Laura Elliot, in the Alfred Hitchcock movie, *THE SABOTEUR* starring Bob Cummings. Cummings is accused of starting a factory fire and killing his best friend. Escaping police custody, he meets up with a traveling circus. Lisa and Laura are the siamese twins-one wants to help Cummings, the other doesn't.

Lisa had to come up with a character to host the program called *SCIENCE FICTION THEATER* (Not related to the 1950's Ziv television series). Several years earlier, on May 25, 1961, John F. Kennedy gave his famous speech about going to the Moon by the end of the decade. Interested in this idea, she came up with the name, *MOONA LISA @*. While many horror hosts lived in haunted houses, Lisa lived on the Moon. Lisa always asked Earthlings to come visit her. On July 20, 1969 American Astronauts landed on Luna. She was there to greet them via chroma key effect when they departed the Lunar Module.

(Photo on left) In issue #8 we promised you more information on Moona Lisa, well here it is with even a signed photo *For my "Scary Monster" Earthlings from Moona Lisa*. This photo is from *MOONA'S MIDNIGHT MADNESS* program that aired on KMOX Channel 4, St. Louis.

From her heavenly haunt, Moona Lisa's alluring alliteration would tell viewers of the film they were about to see.

Example from *THE GIANT BEHEMOTH*-

Well, I was about to throw an extra-terrestrial tentrum,
But now that you're back...I'll save it....
For the next time you threaten with going to Venus...
Instead of the Moon.
Extra-terrestrial traitors, we do not abide...
But enough of this moon meah, mish meah...join me
now in
A stupendous salutation as we greet and meet that
Superlative of all beasts, the superior and very
substantial **GIANT BEHEMOTH**.

Lisa also wanted there to be continuity between the film and the commercials. During one break she read a poem from a book about vampires (A to V). After reading the poem, a bat flew over and kissed her. Lisa, now exhibiting fangs, says "If he kissed you once will he kiss you again?" This led into a Certs commercial.

There were several different moon sets built during the show's run. Lisa also had a flying carpet that would hover over the moon or take her out among the psychedelic stars.

All these elements helped make *S.F.T* the most popular program in San Diego history. The record still holds today. The program ran weekly til June, 1971. This hiatus from hosting movies didn't last long.

In January 1972, she was asked to host movies in Los Angeles on KHJ Channel 9 (Disney bought Channel 9 in 1990 and the station became KCAL). The station's current host, Seymour, was leaving. On his last show he did a promo with Lisa. This provided a way of linking his final show with her first show the following week. The program was called *FRIGHT NIGHT* and ran for a year and a half on



Moona Lisa photo from KOGO Channel 10 San Diego.

Friday nights.

One time she borrowed the prop head of Macbeth from The Old Globe Theater to use in a show. While driving to L.A. to tape the show she was pulled over at the immigration stop. The officer asked her to open the car trunk, which she did. There was the

head all by itself. The officer literally turned white. Then he realized who she was.

After Lisa left Channel 9, she was asked to host movies again in St. Louis on KMOX Channel 4. The program was called MOONA'S MIDNIGHT MADNESS and ran for one year.

After leaving Channel 4, she was asked if she would host a Halloween show with Seymour at Knotts Berry Farm. Larry Vincent, Seymour, came out of the hospital to do the show. Lisa says they had a wonderful time but the effects of his cancer were very evident.

Larry Vincent returned to Channel 9 to host movies again and the program was called SEYMOUR PRESENTS. This program was syndicated on XETV Channel 6 in San Diego. Seymour loved to cut down movies. During one scene where a woman had fallen down for the 10th time, Seymour chroma-keyed into the picture and said "Will this broad ever learn to walk?" The show ran till early 1975 when Larry Vincent died of stomach cancer.

Shortly after Seymour left the airwaves, his and Lisa's programs were remembered by two employees at Channel 6-Bruce Mueller and Jay Curtis. They worked in the film department preparing movies for showing on the station. They couldn't help but laugh at the films they had to watch. They decided to try their hand at showing bad movies. Their idea was to run a movie once a week under the title

"Channel 6 Bomb". The station executives didn't accept the idea. But Mueller and Curtis waited for a time when such a show would be possible. That time arrived in 1980.

Curtis was visiting relatives in New York when he heard about the World's Worst Film Festival. He



Sal U. Lloyd reeled in viewers much to the dismay of brother Freddy.

attended the festival and returned to San Diego with press material about the event. Again the idea for a bad movie program was submitted and this time accepted with a few changes. The program would be called **DISASTERPIECE THEATER** and Curtis would host as a character named Sal U. Lloyd, a pun on the word celluloid. Sal wore a black suit and white Capezio dance shoes and drove an Edsel (the

at the back. Later it turned out this was the result of an accident their mother Celia had with some super glue. Sal attempted a singing career with the song **KEY TO MY CONDO**. This was a spoof of the song **BEAT OF THE BONGO** from the movie.

Other guests to the show included Irving Cowboy, Dr. Michael Mean, singer Shecky Vader, Mickey Su, the master of kung food and the Son of Godzilla-who

company car?) down to the studio in Tijuana, Mexico. Border guards wondered about this strange gringo.

The show premiered on Friday June 13, 1980 with the film, **THE THING THAT COULDN'T DIE**. Sal interviewed the star of the film, Johnny Cabeza. Using a chroma-key effect, Mueller's head appeared sitting on a chair as Sal talked with him about his film career.

The following week 18 **AND ANXIOUS** starring Jim Backus and Jackie Coogan was shown. Coogan doesn't always wear his toupee during the movie. The guest for the show was Pelvis Peacock, the world's worst Elvis impersonator. The third movie shown was **CURUCU, BEAST OF THE AMAZON**. Curucu was the film that was used to sell D.T. to the executives but it wasn't bad enough for the shows premiere. **THE UNEARTHLY** followed and Dr. Sid Fectious came on the show to discuss his medical career.

Disasterpiece Theater showed more than just sci-fi and horror films. Sal had the nerve to show several westerns, a kung fu flick and the musical-PANAMA SAL. During this movie, viewers learned the history of the Lloyd family. Sal and brother Freddy were born siamese twins joined

remarked that he once swallowed a ship full of ex-lax and polluted the Sea of Japan. All these characters were portrayed by Mueller.

During Halloween, the classic DRACULA was shown. There was a good reason for the change to a quality movie. Freddy, the show's producer, pointed a shotgun at Sal off camera til the film began. At the end of the movie, Freddy said they would go back to showing bad movies next week. Sal was now holding the shotgun.

In mid-January the show was moved to Saturday nights in the hope of improving the ratings. Sal had the Edsel loaded up with potted plants and a totem pole so they could move to the next night. But the Other Guy (Mueller) was missing. It turned out he was tied up in a basement and forced to watch D.T. He managed to free himself and get to Saturday night in time for the show.

On February 7, 1981 the film, THE LEECH WOMAN was unleashed on the unsuspecting citizens of San Diego. Appearing on this show was J. Michael Straczynski. He hosted a segment called LEAKED PREVIEWS. Straczynski later went to work on such shows as the second revival of the TWILIGHT ZONE, CAPTAIN POWER AND THE SOLDIERS OF THE FUTURE, writer and later producer for MURDER SHE WROTE and is the creator of the new BABYLON 5 tv series.

The most popular movie on D.T. was SHRIEK OF THE MUTILATED. So popular, it was shown three times, once during Thanksgiving. Sal put an apple in Freddy's mouth and chopped vegetables over him.

Sal made fun of the movies by placing messages, called crawls, on the tv screen. This is similar to what Seymour did. During the BEGINNING OF THE END a grasshopper walks by the camera and the message reads "This movie stinks!". Sal also changed the note that the general read. The doctored note says: "General, your wife has been fooling around with everyone in Squadron 12. Signed Sal U. Lloyd." We cut back to the actual film and the General walks over to an aid and demands to know "Where's Squadron 12?"

In June 81, the show celebrated its year anniversary much to the dismay of Freddy. He tried for a year to get this show off the air. Freddy presented a "Relevation of Degradation" to viewers in the hope this would end the show. He showed clips from past

movies-BIG BOY RIDES AGAIN, ALIEN FACTOR, THE MOLE PEOPLE, SPIDERWOMAN STRIKES BACK, REVENGE OF THE CREATURE and TROG. Skits from previous shows included, Harry Johnson's Lite Beer, Shock-O-Matic, Racket Squad, French Connection, 3-Popeye Doyle meets Popeye the Sailor and the Eddie Haskell Show.

The following week Curtis went on vacation and a rerun of MONSTER ZERO was shown. The movie HOUSE OF HORRORS was previewed for the next week. Several days later Curtis returned from vacation and the station executives cancelled the show. Viewers unaware of this tuned in the following Saturday to see a montage of movie monsters and hear a woman screaming. An announcer welcomed viewers to the Creature Feature. This program ran for nine weeks before it was replaced by sports and movie specials.

While D.T. may have been lost, Channel 6 still showed Godzilla, Gamera, sci-fi and horror films at 4 in the afternoon on weekdays. These ran til the summer of 1982.

In 1984, the station ran all-night movies. During the last week of October, Classic Universal horror films of the 1930' and 40's were presented. But the ratings didn't justify running the transmitter overnight and all-night movies stopped.

For years, Channel 6 ran back-to-back showings of FRANKENSTEIN and DRACULA every Halloween night. This ended in 1984 and only DRACULA was shown in 1985.

Moona Lisa always opened and closed her show by saying *Happy Hallucinations....Honeys*. Disasterpiece Theater played the song, *Goodnight Sweethearts* as Sal drove the Edsel out of the studio at the end of the show. It's a fitting song to describe these types of shows that rarely are on television anymore.

PRESENTING A MAN OF VARYING TASTES



BELA LUGOSI stars in this
made-rubber who put the
bite on Europe!

THE ORIGINAL
"DRACULA"

9:30 PM
TONIGHT

Super Station Seal

6
NETV

THE HISTORY OF A M E R I C A N I N T E R N A T I O N A L P I C T U R E S

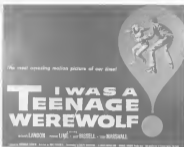
by Joe Cashley

Whether it be Blood Beasts or Colossal Beasts, Saucer-Men or Giant Leeches, Teenage Werewolves or Giant Crabs, one thing is certain, if it came from A.I.P., it's bound to be entertaining.

These films were made for one purpose; to entertain. In the 1950's, kids needed a place to go. What with Mom and Dad spending more time at home in front of the T.V., these films targeted a young audience who could identify with the characters on the screen. Combine this with the music, dancing, singing, girls, cars and other icons and you have a winning combination.

A.I.P. was born when two men collaborated on an idea, first to distribute, then to make their own films. To study the birth of A.I.P., we must go back to 1954, where co-founder Jim Nicholson, at the time working for Realart Pictures, met Sam Arkoff. During the 1950's Realart was best known for re-releasing the old Universal horror films to theaters, introducing a whole new generation to monsters. Destiny in the form of Alex Gordon brought Nicholson and Arkoff together. Alex Gordon, an English born writer, came to the U.S. and met Samuel Z. Arkoff (a very successful lawyer). Gordon became interested in making movies, so he wrote a story "The Atomic Monster" (with Bela Lugosi in the lead role-Gordon thought of this after seeing Lugosi in OLD MOTHER RILEY MEETS THE VAMPIRE). Gordon had his friend Ed Wood Jr. write the screenplay, which he then took to Jack Broder (head of Realart Pictures).

Broder rejected the script but unbeknownst to Gordon, used the title to rename Lon Chaney's MAN MADE MONSTER (1942). Realart was known for repackaging old Universal horror films and sometimes re-filming them to give the audience the impression that they're seeing something new. When Gordon heard of this, he called his lawyer (Arkoff), who went to Realart to hash it out with Broder. The men agreed on a settlement and also met a young General Sales Manager (Nicholson) who also wanted to make movies. The three men collaborated and A.I.P. was born. (Gordon's story THE ATOMIC MONSTER was later filmed as



any conditions and dealing with any and all problems on the set. Corman's first venture into filmmaking was in 1953 when he met a man who was working as a cook in a Chinese restaurant, his name was Wyatt Ordung. Some film buffs may remember Ordung as the screenwriter of the classic **ROBOT MONSTER** (1953). Together they made **MONSTER FROM THE OCEAN FLOOR** (1954) which Ordung directed and starred in. This low budget gem was made for about \$12,000 and shot in six days. When the film was finished, it was offered to A.R.C. but Corman wanted a faster return on his investment, so he sold it to Lippert Pictures who released it in 1954. However, Corman still wanted to do business with A.R.C., so he made a deal to make a picture for them to release. Corman's first Sci-Fi film for A.R.C. was **THE DAY THE WORLD ENDED** (1956). A post nuclear war film with three-eyed mutants and weird animal life forms. After this film was released, A.R.C. became **AMERICAN INTERNATIONAL PICTURES**. This happened in March of 1956.



From 1956 to 1962 A.I.P. had a very prolific output. Turning out films quickly and cheaply, these films gained an instant following and became somewhat "minor" classics. The list is way too long for me to list, however, I would like to give you a small taste of these cinematic gems.

THE SHE-CREATURE (1956) starred Tom Conway and Marla English. The story of a hypnotist who makes a reincarnated spirit (that of a prehistoric sea monster) emerge from the ocean and kill.

THE AMAZING COLOSSAL MAN (1957) starred Glen Langan and Cathy Downs. One of the most popular of the A.I.P. classics. Col. Glenn Manning is accidentally exposed to a plutonium blast and begins to grow and grow and grow. He grows to 60 feet! Then he goes on a rampage and destroys most of Las Vegas. This movie spawned a sequel the following year which was just as good, **WAR OF THE COLOSSAL BEAST** (1958) which details the further adventures of the Colossal Man.

INVASION OF THE SAUCER-MEN (1957) starring Steve Terrell and Gloria Castillo. This film is one of my personal favorites and was shot during the flying saucer craze of the 50's. The whole film takes place on a Saturday night. The aliens are three foot troglodytes, who can't stand bright light. Most of this fine teenage comedy has the local kids trying to convince the townspeople that the Saucer-Men are real. Saucer-Men kill their victims by injecting them with pure alcohol (look for a pre-Ridder, Frank Gorkin as one of the victims)! This movie was



for HOW TO MAKE A MONSTER (1958). The She-Creature appeared in three other films, Voodoo Woman, HOW TO MAKE A MONSTER and THE GHOST OF DRAGSTRIP HOLLOW. THE RAVEN (1963) is the best example. Roger Corman finished the film three days early and since the sets were still standing and Karloff was still under contract, Corman decided to make a movie in only three days. He banged out a script and along with four other directors filmed THE TERROR (1963) with Jack Nicholson and Boris Karloff. Truly a cheapie, the directors included Francis Ford Coppola and even Jack Nicholson. Basically a

ghost story with a touch of witchcraft.

Just as Universal had Jack Pierce and Bud Westmore, A.I.P. had Paul and Jackie Blaisdell. A husband and wife team who were responsible for some of the creepiest creatures that ever stalked the screen. C'mon now, admit it, at first you may have laughed at some of these monstrosities, but they have stayed in our memory for years. They were creative, eerie, scary and even cheap. But they were fun and we felt a certain empathy for these creatures which held a special attachment for us. They were always there on a Saturday afternoon, waiting for us like an old friend. (Sorry, I get sentimental when it comes to Scary Monsters.)

Anyways, no discussion on A.I.P. would be complete without the mention of a very key figure in film history- Filmmaker Bert I. Gordon. This amazing man served as Producer, Director, Screenwriter and even Special Effects Technician on a number of films for A.I.P., Allied Artists, and Republic, just to name a few. Born in Kenosha, Wisconsin, he became interested in filmmaking at an early age. He added the I. to his name to distinguish himself from Bert Gordon (The Mad Russian), a famous comedian. His A.I.P. credits include: THE AMAZING COLOSSAL MAN (57), WAR OF THE COLOSSAL BEAST (58), EARTH VS. THE SPIDER (58) and ATTACK OF THE PUPPET PEOPLE (58).

As A.I.P. moved into the 1960's, they diversified into different

just released to video, BUY IT!
I WAS A TEENAGE WEREWOLF (1957) starring Michael Landon and Yvonne Lime. What a film! Explosive tempered Landon seeks help from Dr. Brandon (Whit Bissell) who drags and hypnotizes him into reverting back to his primitive self. He sports fangs, grows hair and runs around terrorizing everybody. A teen favorite and a definite Drive-In classic. These films were also known for their wild ad campaigns. The colorful poster art acted like a magnet drawing in moviegoers in droves.

directions. First in the U.S., Roger Corman was working on a series of films based on stories by Edgar Allan Poe. These films were excellent and made very well, with bigger budgets and more lavish sets, these films won the stature of AIP among film critics and moviegoers alike. No longer considered a low-budget or cheapie film company, AIP now had the respect that it deserved. These films were also shot in color, so that added a certain class to their atmosphere. The fact that Corman had major horror stars to fill the parts in these movies added to their appeal. Names like Boris Karloff, Peter Lorne, Basil Rathbone and Vincent Price helped to assure box office success.

Some of these films were **THE HOUSE OF USHER** (1960) starring Vincent Price as the insane Rodrick Usher in unforgettable **THE PET AND THE PENDULUM** (1962) is another great one starring Vincent Price. Screenwriter Richard Matheson had to flesh out the story, so to speak, working only with a poem. **TALES OF TERROR** (1963) drew short stories starring Vincent Price, Peter Lorne and Basil Rathbone based on three Poe stories, Morella, The Black Cat and The Facts in the Case of M. Valdemar. A great example of AIP's ability to be versatile.

Also during the 1960's AIP was enjoying success in England (Anglo-Americanized) with films like **KONGA** (1961), Michael Gough (Alfred in 1989 Batman) as a houseman who turns a sheep into a 30 foot killer. **HORRORS OF THE BLACK MUSEUM** (1959) again starred Gough as the curator of a museum which deals in grotesque murder weapons.

AIP released a series of Mexican vampire films direct to T.V. during this time. These were very atmospheric and moody and if you can look past the English dubbing, you have an enjoyable experience. These films were imported to the U.S. through K. Gordon Murray. They starred the Mexican equivalent of Karloff and Lugosi, German Robles and Abel Salazar, two fine actors who really took their trade into their roles. These films include **THE BLOOD OF NOSTRADAMUS** (1962) with German Robles as the vampire. Originally made as a 30 part serial, then edited into four feature films whose other titles were **THE CURSE OF NOSTRADAMUS**, **THE MONSTER DEMOLISHER** and **GENIE OF DARKNESS**. Another AIP released Mexican film worth watching is **THE BRAINSAC** (1961) with German Robles and Abel Salazar. This Scary Monsters favorite is highly recommended. A 300 year old baron turns into a monster with a long tongue and goes around sucking the brains out of people through the back of their necks! A Classic!

Also worth mentioning are the European loans of **It Melchior and Sid Pink**. These AIP credits include **REPTILICUS** (1960) about a giant dragon that grows from a piece of radioactive flesh and destroys Copenhagen's air! Godzilla style. **THE ANGRY RED PLANET** (1959) about an expedition to the planet Mars where they encounter a giant amoeba, man-eating plants and a bat-spider-crab. It was filmed in Cinecittà, a process developed by Norman Macara (one-in-law of Three Stooges Moe Howard).

AIP was still enjoying success in the 1970's in the form of Black



BLOOD OF DRACULA **WILL GIVE YOU NIGHTMARES FOREVER**

...HARRISON LEWIS ...CUNLEY ...BLANE
 ...KARLOFF ...PRICE ...MAYNARD

Exploitation, King-Of, Action, The People and the Land that Time Forgot series, the Dr. Phibes series etc. But, the heyday of AIP was in the past. AIP did seem to keep in step with the times, always drawing an audience and knowing just what would sell.

Although ridiculed by some, true SCARY MONSTERS fans can appreciate the "Special Attention" that is felt toward these films-whose magic will live in the hearts of SCARY MONSTERS FOREVER!!!

As of the completion of this article, I just learned of the passing of Vincent Price. It is with great honor that I proudly dedicate this article to him for the decades of wonderful films that he gave us (including some great A.I.P. films). He shall always be in our hearts. So it is with a sad sigh that we bid farewell to THE LAST OF THE GREAT HORROR ACTORS FROM THE GOLDEN AGE OF CINEMA. But, we must also rejoice for as long as we have his movies-he shall never die! He now joins the ranks of the IMMORTALS OF TERROR-KARLOFF-LUGOSI-LORRE-THE CHANEYS-CARRIDINE and the newest member-THE LAST OF THE GREAT HORROR ACTORS-VINCENT PRICE!!!!!!!



Mark Hadzega of Middlebury, CT keeps his **MONSTER MEMORIES** alive by sculpting all kinds monsters...

"**T**o date (4/11/93), I have sculpted almost all the monsters from the Outer Limits and Lost in Space, plus a variety of Marvel and DC characters which have never been depicted in toy or model formats (Dragon Man, Starro, Mister Jip, Awesome Android, Ultra, etc.). Of course, I also have a number of classic grade-B movie monsters (blob from Journey to the 7th Planet, The Creeping Terror, The Creeper, etc.), as well as odds and ends such as the monsters from the covers of Eerie #21 and 33, Spring-Heel Jack from Gold Key's Ripley's, Blotno from the animated Spider-Man, etc.).

I also have a horde of characters in 1/35 scale- more Lost in Space aliens, serial figures (Purple Monster, Rocketman, Copperhead, etc.), comic book heroes and villains (Sandman, Magnus, Solar, Space Phantom, etc.) and again, B-movie monsters (Voodoo Woman, The Manster, Invisible Invaders zombie, all Hammer Frankenstein's, Mull vs. the Frankendroid, etc., etc.).



"I've developed this enormous line of scratch-built figures due to the lack of commercially available kits and/or toys."

(Top left photo) Ro-Man from **ROBOT MONSTER**.

(Top center) The beast from **NIGHT OF THE BLOOD BEAST**.

(Top right) Martian from **ANGRY RED PLANET**.
(Bottom right) Attack bat from Venus from **IT CONQUERED THE WORLD**.



MONSTER MEMORIES furnished by Fritz Frising

Dear Scary,

At twenty-five years, most would say I missed the monster craze I like to think of it as having carried me through those 1970's and forming who I am today. I can attempt to write down and make sense of my MONSTER MEMORIES, but I don't know if I can convey the good feelings and love that surround them.

Saturday mornings were usually spent watching horror films with my dad. I guess that era ended about a year before his death, when I was twelve. I can still hear the way he said "Bela Lugosi" and my amazement that he saw these films when they first ran.

If not my oldest memory, the most vivid is at age five-holding pieces of Aurora's Godzilla together while the Duo cement (stripped) died. My sister Pat started me on that and I've recently begun modelling again, but that's another story. In 1978-79, I was still buying old Aurora kits for 99¢. Even with all my friends being Star Wars fans—even I collected some—I was staying with my Scary Monsters. The toys are gone but the memories.

I remember one babysitter letting me watch Chiller Theatre. I had 8"

figures of Dracula and the Wolfman. Wolfman was too clean, so I used markers to make him "look right." Monster Insults stickers, Aurora Prehistoric Scenes, Planet of the Apes, rubber bats, searching for the perfect Creature figure (it was an AHI, because Mego's sucked the big swamp muck) and more monsters highlight my memories of childhood. I recall a Valentine card I read in grade 2 of a Wolfman and Wolfwoman, even pants and torn dress respectfully, holding paws (Hey-I was seven!). My sister, Barbara, has a plaster boat I made of the Creature to this day.

In growing up I put this all aside. I collected military items from age twelve to present, weeding out that in favor of monsters and garage kits, magazines, cards, toys and my record collection. Actually, the mini-being New Wave, Punk and Gothic, the likes of the Corpses, "Date with a Vampire", Badhaus' "Bela Lugosi's Dead" and the Death-Dag-Up macabre setting of the Gothic scene is what brought me back around to my monster upbringing. A hobby I now share with my wonderful girlfriend, Elizabeth. To quote a song "I'm her Frankenstein—I'm hers, she's mine." **CARRY ON SCARY!**

(Above photo) "Goth Fink" conversion of Revell's Rat Fink by Fritz Frising. Fritz says, "I sort of look like this."



15/200 Vintage Spirits

John Linton 1993

For Dennis Deukens -
keep on creating me - - John

Thurs Feb 25 1993

Dear Dennis,

Thanks for sending the #2,3 & 4 of SM. I've spent an enjoyable evening poring over them-I was especially astounded in #3, reading your dedication to FM. Your comment of 'FM showing and telling you about the great monster movies you wouldn't see until many years later' was identical to my own experience. Being born in 1954, I had only heard about Frankenstein, Dracula and The Creature, until a kid at school brought in a copy of the first FM yearbook (1962) so I could make him a drawing of a monster (I was in 3rd grade). That yearbook blew my mind, all the more so because along with these monsters (I'd no idea what they looked like) were beautiful women. I fell in love with the lady in THE TIME MACHINE (Misses), marvelled at KING KONG, FRANKENSTEIN, THE CREATURE and was enthralled by The Scream Test. Chiller and Shock were on late Saturday nights, but my parents wouldn't let me stay up. The first monster movie I ever saw with 'classic' monsters in it was ABBOTT & COSTELLO MEET FRANKENSTEIN! And I loved it, like you, because it had (as I recall?) not only Frankenstein, but Dracula and the Wolfman, monsters jumping all over the place. Like you, I got to see it because it was on in the afternoon. In fact, I didn't even know it was on, I just happened to turn on the t.v. & there's Frankenstein, just like in that yearbook. I think I finally saw Dracula, Frankenstein, etc. around 9th grade, after I'd traded monsters for comics (5th grade) and comics for girls (9th grade). I was disappointed. The girls were so awesome, I still expected a revelation of God or something if I actually saw the movies. I did like the silent stuff, like Caliban and Nosferatu, which I saw in my film appreciation class (wonderful 9th grade). You said it so well, though FM was there for us young kids who couldn't stay up late-even though I only got ahold of a couple copies-that 1962 Yearbook, the 1964 Yearbook & FM 29 (my parents wouldn't let me buy them). I really fell in love with monsters & pretty girls.

When I found the copy of SCARY MONSTERS #1 at the comic store, I also found MONSTERSCENE JOURNAL #1 and FIA, FAMOUS MONSTER OF FILMLAND #1, which inspired me to dig up some of my old torn and tattered monster mags to do a drawing. I did it on a large sheet of paper so later I could finish the picture with me either reading FM or making a monster model, and all these monsters peeping over my shoulder. Imagine my surprise when I saw your yearbook cover as advertisement and I thought I was being so original. Must be something in the air-looks like Terry Beatty did a real beauty.

Thanks, Dennis, good job.

JOHN LINTON Rockville, MD



THE SON OF GHOUL KEEPING A TRADITION ALIVE!

by Robert Banfield

*Bolt your windows and lock your doors,
'cause the Son of Ghoul is comin' for you!*

This limerick phrase has become a familiar and reassuring standard to thousands of loyal viewers in Northeast Ohio—something to count on in an environment of constant uncertainty. But who, and what, is a *SON OF GHOUL*? The *SON OF GHOUL* is an indirect descendent of a line of notable late night horror hosts, all hailing from Northeast Ohio. He is a third or fourth, depending on who you talk to, generation offshoot of the legendary *GHOULARDI* (Ernie Anderson), a horror host on Cleveland's WJW TV 8 in the 60's.

A life long horror host enthusiast, Keven Scarpino a.k.a. *SON OF GHOUL* was

inspired by many memorable characters. Scarpino recalls *"For me, it started when I was seven years old, watching Ghoulardi. I used to run around with a fake beard and mustache and amuse my friends with Ghoulardi imitations. I grew up reading all the monster magazines and was always sending away for the 8mm movies they advertised."*

All things must pass, and so it was for Anderson. *GHOULARDI* retired when Ernie left to pursue a career in Hollywood. The absence of *GHOULARDI* left a void in the Horror Hostdom of Northeast Ohio, but not for long. The 70's offered a veritable smorgasbord of Cleveland horror hosts, each trying to fill the void left by Anderson—*THE GHOUL*, played by Ron Sweed—a direct



The Son of Ghoul

he used a live audience made up of Cub Scout types. Scarpino recalls their meeting, "One night, on my way home from a late band gig, I stopped by WOAC during a Jerry Lewis Telethon to watch *Three Stooges* shorts being shown on the TV station wall. I spotted *The Cool Ghoul*, introduced myself, and told him about my ghoul look-a-like experiences. Before long, I became part of his crew, running camera, audio, and playing bit parts in his skits. I landed a part time position as a board operator for WOAC, and eight months later, because of my experience with 16mm film and video tape skills, became a full time film director."

The big break came in 1986 when Cavender, **THE COOL GHOUL**, departed WOAC. The station

didn't want to abandon the horror host format, the search began to find a replacement. Scarpino remembers "I thought to myself, 'I can do this!' I had the love and the background for it, and I already worked for the station. My resume tape was shot by friends on VHS with one camera in my parent's garage. My costume was inspired by the 1930's John Barrymore movie, *Svengali*. To have my own look, I added to the black beard and mustache-long blonde hair and Lennon shades (both lenses intact). I was in the right place, at the right time and got the job."

Scarpino developed his own psychedelic approach to horror hosting in the Northeast Ohio tradition of **GHOULARD**. "I used some of the same music he used, but also used the music of Jimi Hendrix, Stevie Ray Vaughan, and the Beatles as backup music," states Scarpino.

But, in less than a year from his first appearance as WOAC's **SON OF GHOUL**, Scarpino would be the recipient of a kind of fame he had never expected. Scarpino recalls, "A year after my show was

on the air, Ron Sweed (*The Ghoul*) filed a \$500,000 lawsuit against WOAC TV and myself, claiming that the *Son of Ghoul* was an illegitimate son, invented by Sweed and his mentor, Ernie Anderson. Our lawyer contacted Ernie in Hollywood, and he said he didn't care who did what with the idea, and that we should just have fun and run with it."

The case went to court. In the final verdict, Sweed's request to have the plug pulled on *The Son of Ghoul* Show was denied. In a precedent-setting statement, Judge Sheila Farmer ruled that Scarpino was free to continue acting weird and saying things like "Hey Group" and "Turn Blue" to his audience. She also ruled that viewers were not likely to confuse **THE GHOUL** and the **SON OF GHOUL**, that each





had descended from a line of performers that date back to the Boris Karloff era. Judge Farmer wrote, "Horror show hosts can be categorized as being offbeat characters hosting old movies, performing comic skits and appealing to the pre-20's to mid 40's age groups."

Since then, THE SON OF GHOUL SHOW has positioned itself as a staple with viewers and holds its own in the ratings, offering upbeat humor, sarcastic wit, and enjoyable entertainment to his fans, from his countless character portrayals of Mr. Banjo, Mr. Ding-A-Ling, and Barfaby, to the on going parodies like Our Gangsters, Eat at Joe's and Fatman & Rotten, just to name a few. The SON OF GHOUL has also incorporated his own following amongst the Rock & Rollers of Northeast Ohio with special guest appearances by notable Rock Legends.

When asked what he most likes about and attributes to his success, Scarpino replied "I'm proud of the rock-n-roll flavor my show has adopted over the years. I've landed interviews with Paul McCartney, Ringo Starr, the original Monkees, Weird Al Yankovic, Chubby Checker, Badfinger, Frank Marino, Robin Trower, Randy Hansen and the late Stevie Ray Vaughan. Stevie Ray Vaughan was a great guy, and so was the band. He did my show twice, and they carried copies of The Son of Ghoul Show on their tour bus to watch between cities. Stevie rolled out the red carpet for me. His death was a great loss."

"When it comes to being successful, the bottom line is that you can't do the show alone. I have a good crew, they work very hard, and it couldn't be done without their input. I owe them a lot of thanks. We don't spend time writing scripts or dwelling on what I say or do. I ad-lib, with no rehearsal. If we do a skit, we just make it up on the spot. It's a great job-I read fan mail, smash TV sets with bowling balls, and sometimes consume revolting concoctions of whipped cream, sardines, and baked beans. Believe me, you have to eat this stuff, just to keep our grade Z movies down!"

The SON OF GHOUL celebrated his seventh anniversary in '93, and is proud of his accomplishment, but Scarpino admits the road has not been without bumps. "Having to go through the transition of changing Directors several times, and the constant demand to maintain sponsors in a volatile economy has, at times, temporarily taken the fun out of the project. But, with new blood, comes new ideas!" responds Scarpino.

As recently as this year, in an attempt to prove viewership, WOAC put the challenge to the SON OF GHOUL loyalists. Enter Dwayne and Durth, or as the SON OF GHOUL refers to them "Lane and Barf", a pseudo WAYNE'S WORLD team seeking to take the SON OF GHOUL's place. Thirteen weeks, a 900 number, and a lot of phone calls later, the SON OF GHOUL is still

comfortably seated on the Q-Zone Throne as the true host of WOAC TV's THRILLER THEATER.

Scarpino is quick to agree that one of the main problems facing the SON OF GHOUL in the future is misinformation and lack of comprehension expressed by many in the business and advertising community. "So many people honestly believe that only a very small segment of the consumer market actually tune in on a regular basis, and that this segment is made up primarily of younger viewers 11-15 years. The station (WOAC) did research on viewership. The statistics show that the demographics (at least in Northeast Ohio) average accumulative audience is split 60/40 women to men between the ages of 28 to 40 years," states Scarpino for the record.

One method that the SON OF GHOUL uses to overcome this demographics stigma is to take his show on the road. In 1992 the "Son of Ghoul Cam" became an intricate part of the show's production system. "Over half my shows in the last two years have been video taped on location" adds Scarpino, who has made over 20 appearances in 1993 alone, whether it's serving as emcee for a Karaoke contest, signing autographs at a Grand Opening or hosting an Antique and Classic Auto Show, the cameras come along, and as much of the show as is possible is done in front of the audience.

The SON OF GHOUL staff is quick to point out that the star does his fair share of community service work as well, having served as the co-host for eight consecutive Jerry Lewis Telethons, hosts countless fund-raisers for programs like Wishes Can Happen for terminally ill children, and Special Olympics, and other children's charities. The SON OF GHOUL is also involved yearly in the local community Halloween party Goblin Fest, an ever-expanding vehicle for insuring a safe and enjoyable Halloween, while informing and educating kids about drug and alcohol abuse.

With his nonstop, no-holds-barred approach to the art of Horror Show Hosting, it is no wonder that the SON OF GHOUL has become a Northeast Ohio Tradition!

As for the future, well, the SON OF GHOUL keeps busy cranking out the weekly TV show and doing personal appearances. In closing, Scarpino adds "I'd like to expand The Son of Ghoul Show to more than just one station. What the heck, what's Elvira got that I haven't got? Well, maybe I can think of just 2 things!"

Chances are, the SON OF GHOUL will continue to keep the tradition of Horror Show Hosting alive in Northeast Ohio, and just maybe spread that tradition to other communities as well. Who knows, he may soon be on a station near you. So remember, "Bolt your windows, and lock your doors, cause the Son of Ghoul is coming for you!"



THIS ISSUE MAY CONTAIN A SON OF GHOUL SCARE-CARD!

If your issue doesn't contain a card or you want another one for your collection, send four 29¢ stamps or \$1.00 to cover postage and handling to:
SCARE-CARD #2
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A MONSTEROUS COLLECTION



Terry Ingram, the Famous Monster (or is that Scary Monster) of Minneapolis poses with some of his monstrous collection on these two pages.



CRAWLING HORROR...

*RISING FROM THE
DEPTHS OF HELL...
TO KILL AND CONQUER!*

THE GIANT LEECHES



One sheet poster for ATTACK OF THE GIANT LEECHES, a Scary Monsters favorite.



Frankenstein fights a giant octopus in **FRANKENSTEIN CONQUERS THE WORLD** (this scene is not shown in the US version). An article appeared in Issue #7 and drew a lot of controversy (turn to view photo).



THE CRAWLING EYE



Forrest Tucker poses with (tries to destroy?) THE CRAWLING EYE model from Lunar Models 106 Century Drive Cleburne, TX 76031 (it's available from them for \$175.).

MONSTER MEMORIES -42-



David "THE ROCK" Nelson keeps his MONSTER MEMORIES alive by writing, starring, filming, producing, directing and editing his own backyard Monster/Horror/Comedy movies. In 1992, FRANKENSTEIN VS. SODOM INSANE, BUSH VS. SODOM INSANE and Frankenstein and Dracula appeared in an over 2 hour tape by THE ROCK.

Now, the latest "epic" as David likes to call them is out, CONRAD BROOKS VS. WEREWOLF. Conrad Brooks, his brothers, Henry and Ted (all appeared in Ed Wood movies), and David "THE ROCK" Nelson star in this movie filmed in Baltimore over the summer. You'll probably love or hate these no budget home videos, but Scary Monster movie fans looking for something different should probably check one out and decide for themselves. You may even get the urge to keep your MONSTER MEMORIES alive and get the video camera out, a rubber monster mask and some imagination and make your own

"epic".

The latest tape not only features CONRAD BROOKS VS. WEREWOLF, but also has an interview with the Brooks brothers, behind the scenes look at the Brooks family and a trailer for the next film, MAN FROM PLAN 9. To order your VHS copy, send a money order or cashier's check to David Nelson 1170 E. Howard Ave. Des Plaines, IL 60018 for \$15.95 plus \$2.05 postage and handling.

(Top left photo) Werewolf (David "THE ROCK" Nelson attacks Henry Brooks (Conrad Brooks' 84 years young brother).

(Bottom left) Conrad Brooks Vs. Werewolf.

(Top right) Ted Brooks releases an aluminum bat at David "THE ROCK" Nelson in the old cemetery.

(Bottom right) The flying saucer on the left is a SCARY MONSTERS MAGAZINE flying saucer bringing, who else, but Scary Monsters to the Earth. Conrad Brooks' flying saucer is the pie tin saucer on the right. Look out for MAN FROM PLAN 9 coming soon!

SvenGoolie



RARE SVENGOOLIE

When our Jerry G. Bishop SvenGoolie interview appeared in issue #8, I was unable to locate any photos of SvenGoolie other than the ads that appeared. Jerry G. Bishop himself didn't have any photos!

Now thanks to Terry Murray, we present a copy (above) of the design that appeared on the red SvenGoolie sweatshirt. But the biggest news is that Rick Thomas, through a lot of hard work and persistence, has obtained and successfully transferred almost 5 hours of vintage SvenGoolie Screaming Yellow Theater shows direct from the archi tape. He talks of a late night, running an

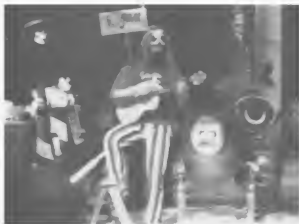
antique jerry-rigged machine with the tape literally falling apart as it ran and transferred.

The end result is five volumes of high quality vintage SvenGoolie video from 1970-1973. The tapes are available from: Rick Thomas

2304 East Holiday Court
Lansing, IL 60438

Contact him for more information.

Don't miss out on this opportunity to own a part of Chicagoland horror host history. The photos featured on the next two pages are taken directly off these rare videos.





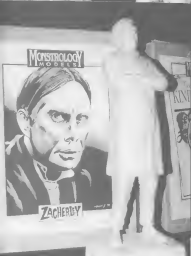


YOU CAN WIN THIS ZACHERLEY MODEL!

Zacherley and Jon Wang pose with the new, fully licensed Zacherley model at its debut at the October Chiller Theatre show. Jon Wang is both the sculptor and owner of Monstrology Models.

Learn how you can win one of these models in a few short months in the Terrific Tenth issue of SCARY MONSTERS MAGAZINE.

If you can't wait till then, the model is now available from Monstrology Models P.O. Box 163 Springfield, NJ 07081 for \$75.00 plus \$5.00 shipping.





**Enter an age of unknown terrors,
pagan worship and virgin sacrifice...**

From the creators of
"One Million Years B.C.",
their most gigantic
spectacle...

WHEN DINOSAURS RULED THE EARTH

Warner Bros. presents
A Hammer Film Production
"WHEN DINOSAURS
RULED THE EARTH"

cast

VICTORIA VETRI

ROBIN HAWDON PATRICK ALLEN IMOGEN HASSALL

Music Composed by Mervyn Nasscomb • Special Visual Effects by Jim Danforth • Written for the Screen by Wal Guest
Produced by Aida Young • Directed by Wal Guest • Technicolor

Warner Bros. Entertainment Inc.  ALL AGES ADMITTED 



WHEN DINOSAURS RULED MY EARTH

by Brock McDaniel

"The planes of their limbs interlocked at oblique angles, fragments of personal myths joining with the details of the commercial cinematographer"
J.G. Ballard, 1966

In the world I lived in as a five-year-old, dinosaurs were far from extinct. On the outskirts of my neighborhood, hidden from adults and bullies, there wound a dark green creek. Towering god-like over that damp abode, I would unleash, from a paper bag, my prized pets: Brontosaurus, Struthiomimus, Ankylosaurus, Iguanodon, et al—a whole

(Above photo) The visual effects for WHEN DINOSAURS RULED THE EARTH were accomplished without the aid of computers. Jim Danforth's ingenuity, however, proves that creativity is just as important as technology. In order to make this monster's wings blur realistically, for example, the animator simply tapped his model slightly before exposing each frame. A simple idea, but a successful one as well.

stampede of prehistoric fauna!

Seen through more cynical eyes, I would've been viewed as a muddy little kid floppin' around in a drainage ditch full of plastic toys. But sitting there by myself, soaked clothes and all, I saw myself as host to a holy revival...the resurrection of a wondrous animal that deserved a better end than it got. Dinosaurs, you see, were more than a hobby to me. They were my friends. Moreover, they were



(Above photo) An irritated, colossal chasmosaur = BIG trouble! Assistant animator David Allen (known for his work on such efforts as EQUINOX, LASERBLAST, and SUBSPECIES) supervised the stop-motion shots involving this creature.

a reflection of myself: an eager, if somewhat imperiled young creature, wandering awestruck through an ever expanding and hostile world.

It was, therefore, an occasion of great excitement when my parents announced, one cooling sun summer evening, that we'd be going to the drive-in to see a dinosaur movie! The film was called **WHEN DINOSAURS RULED THE EARTH** (1970) -a title which thrilled me to no end-and it was co-billed with an extinction flick of an altogether sort called **THE OMEGA MAN** (1970).

We popped our own coin, filled the car with gas, and set out for what promised to be an evening of non-stop

prehistoric excitement. The projectionist, alas, had other ideas. For some rotten reason, he/she decided to show **THE OMEGA MAN** first. So, while Charlton Heston clenched his teeth, and civilization screeched to a halt, I fell-dreaming of dinosaurs-fast asleep in the back of our old Volkswagon.

Through the years, growing up, **WHEN DINOSAURS RULED THE EARTH** haunted me. I read every magazine article and book passage concerning its production that I could find, and even purchased (for \$2.95-no small sum for a 12 year old in 1978) the three-minute, Super8 condensation of the movie from Ken Films. Yet, somehow, the full feature eluded me. A two-decade search through every weekly TV GUIDE proved to no avail, and there seemed little hope of a theatrical re-release.

Fortunately, the home video revolution came thundering (if a bit slowly) to my emotional rescue. In 1991, Warner Brothers excavated the movie from their vaults and



(Above photo) Danforth's baby dinosaur - a child's dream pet!

deposited an excellent print of it on both videotape and laserdisc. Finally, more than twenty years after my ill-fated trip to the drive-in, I saw **WHEN DINOSAURS RULED THE EARTH**. It was, sweetly, well worth the wait.

Produced by England's Hammer Film Studios as a follow-up to their successful **ONE MILLION YEARS B.C.** (1966; featuring deliciously demonic creatures by Dynamador Ray Harryhausen), **WHEN DINOSAURS RULED THE EARTH** is at once both similar to, and an extension of, its predecessor. The basic premise, designed by writer J.G. Ballard (his name is misspelled in the credits) is virtually the same as that of the Harryhausen films (albeit with the gender roles reversed): beautiful blonde Sanna (Victoria Vetri) is unfortunate enough to

belong to the overly superstitious Rock Tribe. As she is about to be sacrificed to a Sun-God by self-righteous male elders (Question: Have men always been like this? Answer: Sadly, it seems, yes.), a giant fiery fragment breaks away from a star and Grandmother Moon is born. Amidst the chaos, Sanna escapes, and eventually finds her way to the seaside encampment of the Sand Tribe. It is there that she meets and falls in love with Tara (Robin Hawdon), a rugged, yet sensitive, fisherman. Their courtship is short-lived, however, as warriors from the Rock Tribe soon arrive. These soldiers convince the leaders of the Sand Tribe that Sanna is responsible for the recent bad weather. Thus, with a joint posse of Rock/Sand tribesmen in close pursuit, the young lovers go on the run. Along the way, Sanna and Tara encounter a multitude of primeval monsters. Finally, after much struggle and strife, our heroes escape to a peaceful new life on their own.

Despite its parallels to **ONE MILLION YEARS B.C.**, the

story for **WHEN DINOSAURS RULED THE EARTH** is not as well constructed. The film, though only 98 minutes long, contains such an unrelenting amount of action and plot twists that it occasionally becomes confusing. Having said that, a great deal of effort was obviously put into the film (it took over two years to complete), and production shines in all departments.

Director Val Guest (who has been very critical of the movie in interviews) moves the plot along nicely (though, as mentioned before, a little too quickly at times) and makes effective use of exotic Canary Island locations. His lead actors, both quite young when the picture was made, are sincere and compelling in their performances as the Stone Age couple. Victoria Vetri's Sanna is a spicy blend of sweetness and defiance, while Robin Hawdon brings a gentle strength to his role as Tara. Often dismissed by critics of the film, these two thespians nonetheless succeed in gaining audience empathy for what are basically inarticulate characters (no English dialogue is spoken by the cavepeople in the film).

Mario Nascimbene, who also composed the music for *ONE MILLION YEARS B.C.*, underlines *WHEN DINOSAURS RULED THE EARTH* with a most unusual score. Initially, his romantic main theme seems ill-suited for a caveman flick. As the picture unfolds into a sort of prehistoric *ROMEO AND JULIET*, however, Nascimbene's work reveals itself as clear and thoughtful. Less primitive-sounding than the music in *ONE MILLION YEARS B.C.*, the leitmotif here reflects the screenplay's suggestion of social and cultural evolution—the inevitable byproducts of the need for compassion and communication (indeed, the film is full of scenes involving sex, art, and incunabular language). Love, this story confirms, outlasts even the harshest obstacles, be they titanic lizards, religious fanatics or, well, pick your favorite menace.

My faves, of course, have always been dinosaurs, and-as the title promises-this movie is full of 'em. Created by effects artist Jim Danforth (with the help from sculptor Roger Dicken and assistant animator David Allen), the behemoths in **WHEN DINOSAURS RULED THE EARTH** are among the most astonishing to ever emerge from cinematic prehistory. Ranging from cute (a baby dinosaur befriended by Sanna), to horrific (a cave-dwelling chasmosaur) and sublime (the amazing stop-motion animated mother of the aforementioned baby), Danforth's critters infuse the film with a sense of awe and mystery. Whether it be a flying reptile, an angry sea serpent, or a slew of bull-sized crabs, the viewer is never more than a few minutes away from another fiendish surprise. There are, in fact, so many monsters in this movie, that it is amazing to learn that the producers actually wanted more. A scene involving giant ants, among other ideas, was

scrapped due to time and budget considerations. As is, the final film is a brilliant display of Danforth's work. In fact, his visual effects were nominated for a 1971 Academy Award (the '71 Disney fantasy *BEDKNOBBS AND BROOMSTICKS* went home with the Oscar).

Since then, WHEN DINOSAURS RULED THE EARTH has fallen into obscurity, although the success of last year's overrated JURASSIC PARK (an effort which is, in my opinion, inferior to either of the Hammer dinosaur pictures) may lead to a much-deserved rebirth. In the meantime, both the film and Jim Danforth can claim a delighted and devoted cult of admirers. Indeed, at the 1993 FAMOUS MONSTERS OF FILMLAND CONVENTION in Arlington, Virginia, I gathered with several hundred other fans to hear Mr. Danforth talk about the making of this very special movie.

The wonderful irony of that situation struck me immediately. My long, frustrating quest for an evanescence film had led me directly to a man who had helped to create it. Like me, Jim Danforth had sought to repopulate the world with those beautiful beasts of yesterday-the dinosaurs. And as he spoke to the crowd on that warm Spring day in Arlington, his impassioned words echoed as lovely roars in my memory...the unforgotten voices of age-old friends.

AN EASY-TO-USE REFERENCE

AN EASY-TO-USE REFERENCE of prehistoric words and phrases designed for traveling back into time WHEN DISASTERS RUL ED THE EARTH.

CAVEMAN'S VOCABULARY

[illegible]



Channel 12 Shock Theatre
 featuring the movie
 THE BRAIN THAT WOULDN'T DIE
 on Saturday Night Live at
 1:00 AM.

THE BRAIN THAT WOULDN'T DIE
 featuring the movie
 THE BRAIN THAT WOULDN'T DIE
 on Saturday Night Live at
 1:00 AM.

8/1/84

Article by Daniel Bryan Johnson

I first discovered SHOCK THEATRE when I was five years old. The channel that ran it was Channel 8 WGHP in Greensboro. I remember Shock fondly because that was the program that first introduced me to a good many of the movies that became near and dear to my heart, like the Universal classics, the giant Japanese monster movies and the greatest monster movie of them all, the original KINO KONO.

SHOCK THEATRE was my regular Saturday night thing for nearly seven years, up until the time I started junior high school. At the time, Channel 8 decided that SHOCK THEATRE had had its day, and they pulled the plug. I was crushed! But a few weeks after discovering that Channel 8 had dropped it, I found out that another station, Channel 12 WXII, had picked it up. In the beginning, I remember being really excited that I would not have to go without my regular horror fix.

But my excitement over Channel 12's Shock lasted about five minutes into the first show.

To say that the Channel 12 Shock was a disappointment is an understatement. The first big difference was that Channel 12 had decided the package deal of movies and bought just the name. They decided instead to show movies from their own library, which was mostly grade-B at and a handful of the earliest slasher films. Now I enjoy bad movies and had these films at least been laughable. I could have endured them. As it was, they were just mediocre and boring.

The second strike against the show were its hosts. Channel 8 had been without a host for some time, but Channel 12 decided to try and run its Shock with two hosts. I can't recall their names, but I remember their routine, which was mostly gore and slasher humor. It was also very unfunny and rather mean spirited. On the whole, they were the most pathetic duo I have ever seen.

Channel 12 kept their Shock on the air for just under a year (I'm not really sure because once they started rerunning movies, I stopped watching). In the end, I think that it was its time slot that led to its cancellation. Channel 12 was an NBC station, and SHOCK THEATRE had to follow SATURDAY NIGHT LIVE at 1:00 AM.

Finally, as much as I regret it, I must admit that maybe Channel 8 had been right, and that horror films had had their day in that neck of the wilderness with the general public. Thankfully, that trend has changed and now Scary Movie's are making their comeback. (If there is any doubt, just look at the magazine you hold in your hands. Rule number one, you can't keep good monsters down for too long!)

Sadly, in the end, I was generally happy to see this embarrassment off the air. It was awful.

Which is not to say that the entire experience was all bad. One really good thing came out of the Channel 12 version of Shock and that was my being re-introduced to one campy classic that I had seen prior to the broadcast, but I had not fully appreciated at the earlier time, **THE BRAIN THAT WOULDN'T DIE**.

Oh, it was pure sleaze! (And still is!) I always feel like I should shower after seeing this movie! The cool thing about this particular broadcast was that since it was on at such a late time, Channel 12 aired the uncensored version. All the gore and all the nudity at small included. (Yes, even the classic cat fight between the two strippers!) As I said before, I had seen it at least one time before when I was much younger. But this time, I realized what a bad classic it was. Seeing it in all its original, cheesy glory helped for me to see it as the under-rated classic that it was. I guess on a larger whole, seeing it in the context of the other movies on Shock didn't hurt. I guess you could say that the pure enjoyment of **BRAIN THAT WOULDN'T DIE** helped me make the worse of a very bad situation. Although discovering this major player in the cult classics will never fully make up for the loss of losing my SHOCK THEATRE, it did help provide at least one truly great monster memory.

* A quick postnote to this article. For those who want to see **BRAIN THAT WOULDN'T DIE** in all its glory, all its sleaze, all its undesired wonder, check it out on MYSTERY SCIENCE THEATER 3000 on the Comedy Channel. It is top notch! Ohhhhhhh, I have to go wash just thinking about it!



Fritz the Nite Owl

In issue #5, Vince Cornelius shared his MONSTER MEMORIES about his local horror host Fritz the Nite Owl and the great Friday nights he spent with Fritz watching all kinds of horror films.

Frederick Peerenboom (Fritz the Nite Owl) not only hosted DOUBLE CHILLER on Friday nights but hosted NITE OWL THEATRE on the other six evenings on WBNS 10TV in Columbus, Ohio. Nite Owl Theatre started in 1972 as an un-hosted, all-night feature film on Saturdays only. Thru the week it was ARMCHAIR THEATRE (Sun-Thur) and DOUBLE CHILLER on Friday. Nite Owl Theatre had an animated, stock open and close. Transitions to commercial breaks involved a series of 100 or so 35mm slides of a cartoon owl engaged in various late-night activities over which the announcer on duty would speak. The cartoon owl symbolized what the viewers might be doing at the hour (ie: coming in from a date, putting out the cat, brushing teeth, late snack, etc. etc. etc. Some related to the theme of the movie such as G.I. gear for a war film, guinea for a love drama, dancing for a musical, six guns for a western, monsters for horror, etc.)

Fritz began working for WBNS AM-FM in 1961 as a disc jockey and was becoming bored, so when a staff announcing job came up for WBNS TV he took it. Nite Owl Theatre was part of his shift. Fritz remembers how it all came about: "I had always been irritated by movie hosts or announcers who never seemed to be involved with, or watching, the movie being shown. So, instead of the standard generic announcement, I started commenting on what had been seen, what might be coming up, movie trivia relating to the film, its stars or director, etc. The commentary was similar to that used on MYSTERY SCIENCE THEATRE 3000, except that it never occurred while the film was running...only on the transitions-to-break and when the film was over. Commentary ranged from laughable put-downs to serious film criticism, history, anything that related to the movie being shown. Everything I did, visually or verbally, related to the specific movie. Since my voice was known to the audience from radio, they attributed it to the cartoon-owl on the transition slides; mail and calls started pouring in



Fritz reads his letter in issue #8.

to Fritz the Nite Owl, even tho there was no such person. Since the response was so good, the station and I devised the glasses and NITE OWL THEATRE became a 7-night a week gig, starting in late 1974."

The "Nite Owl" approach to hosting involved visuals that combined his performance with special effects, artwork, models, photos, miniatures, music and much more. All of the visuals related in some way to the movie being shown. Fritz the Nite Owl appeared on camera in the opening, mid-break and closing 7 nights a week, plus between the two movies on DOUBLE CHILLER night. A total of 22 cuts per week were usually taped in one 3-hour session on Saturday or Sunday night, one week in advance. The voice-over commentary was done live over music and the slide Wednesday thru Sunday. Both the on-camera and voice-over was done without the aid of a script, it was all ad-libbed. Fritz comments on the live aspect: "The audience KNEW I was there, watching the films with them—which was a very popular element. I heard from thousands of students, new moms, babysitters, 2nd and 3rd shifters, who literally enjoyed the company." Monday and



Fritz walked back and forth and appeared in both eye sockets during the mid-break for DOLLS.

Tuesday were Fritz's nights off so there was no live voice-over comments on those nights. The background music was at times as popular with the viewers as the other features of the show including the movie. It usually was a medium-tempo jazz with a heavy blues influence except on DOUBLE CHILLER night. Al Di Meola's ALIEN CHASE ON A DESERT LANDSCAPE, Bob James NIGHT ON BALD MT. and Tomita's BERMUDA TRIANGLE were some of the musical pieces used for "Chiller" music.

Fritz hosted Nite Owl Theatre from 1974-1991, winning three Emmy's for On-Air Host in 1982, 1985 and 1991, one for Producer in 1981 and one for On-Air Performer in 1984. During the run of Nite Owl Theatre he was

nominated in the host or performer category nearly 20 times. Nite Owl showed all kinds of movies on the six nights a week, everything new and old, classics, bombs, westerns, musicals, dramas, comedies, crime etc. Friday's DOUBLE CHILLER proved to be very popular with the viewers. Double Chiller showed everything from THEY SAVED HITLER'S BRAIN, ATTACK OF THE 50FT. WOMAN, THE CREEPING TERROR to PSYCHO, THE HAUNTING, THE RAVEN, 2001, PLAN NINE FROM OUTER SPACE, GODZILLA, HALLOWEEN. Both versions of THE THING were shown one night and sometimes the boundaries were stretched to include a movie like HELTER SKELTER (both parts, as Chiller 1 & 2).



The NITE OWL makes a mid-break appearance in THE ICE PIRATES.

Fritz has appeared on ENTERTAINMENT TONIGHT three times, TV BLOOPERS & PRACTICAL JOKES two times, on The Movie Channel as a Guest Host with Joe Bob and his voice was used for all 13 episodes of The Green Lantern (title role) on the Warner Video Comics Series. He is currently working part-time as a movie host, Jazz DJ and newspaper columnist but says, "My current plans still include looking for a full-time TV movie hosting gig (I'd be terrific on TNT, TBS or USA)—or as an entertainment/feature story TV reporter—or as a full time Modern Jazz DJ."



Fritz 

MORE...SCARY MONSTER movies covered in last year's issues.



EEGAH, purportedly thousands of years old, offers a drink of sulphur water, the secret of his long life. Starring Arch Hall, Jr. and Richard Kiel, EEGAHH opens...at the ...theatre.

EEGAH had never seen a girl until one fell into his arms. Starring Arch Hall, Jr., Marilyn Manning and Richard Kiel — the Eastman Color Spectacular opens...at the ...theatre.



RE-CREATED!...HALF WOMAN—HALF BEAST



starring
JOHN AGAR - PAULA RAYMOND - STEVE DUNNE
Written and Produced by EUGENE LING - Directed by GENE NELSON



MONSTER MEMORIES -59-



I AM A MIDDLE-AGED SCARY MONSTER

By Mike Acord

I don't know if I'm unique among monster fans, but I do think I have a perspective that the average horror buff doesn't share. You see, I am a monster!

Now, before we go any farther, let me make it clear that I am not, to my knowledge, mentally aberrant, or the victim of an experiment gone horribly wrong, nor do I suffer from an evil curse (although sometimes...).

What I mean when I say I'm a monster is that it's my job. I work for **TERROR ON CHURCH STREET** in Orlando, Florida. We are rapidly becoming the premiere haunted attraction in the U.S. and if you think it's one of the most delicious places a monster fan could work, you're right.

Our show brings the best parts of your favorite films to life, our cast includes a variety of weird and outrageous zombies, vampires, psychotics, mad doctors, monsters, demons and chainsaw killers. There are also those who don't quite fit into the standard monster categories. For example, there's Cleve, our executioner, and Luhen, a stone-faced fellow about 14 feet high. Then there's Roach, Roach is a...well, we're not sure what Roach is exactly. He (we think Roach is a he) totters around the show in an old monks robe smiling, chuckling and chewing on one of his namesake insects. He's mostly harmless, but don't stare at him too long or he'll spit a bug at you. Really, we have a great cast, each of them thoroughly committed or at least in therapy.

Fun? Oh, you bet! But if you think it's easy, you're-ahem-dead wrong. My own situation is a case in point, after a few weeks of working at the attraction, it was decided that I should try the "Fisher" position in our show. The "Fisher" stands in front of the building, calling and beckoning and in general, trying to convince people to enter the attraction. When it was decided that I would play this part, I wanted to do something flashy, something that would make a visual impact on the street and reflect my love



DEADBEAT!

for some of the icons of the horror genre. I seized upon the image of Lon Chaney from **LONDON AFTER MIDNIGHT**, his "Vampyre" character always seemed to me to have that visual flair special to the classic monsters of film, but it is not an image that the average Joe is familiar with. I didn't want to precisely imitate Chaney's look, however, partly out of respect, and partly out of the desire to create something of my own.

Visually, I had to settle for small "adjustments" to the Chaney image, a difference in the cloak, a slightly different hat, my character would wear gloves, rings and carry a magic wand. It would be difficult to talk normally wearing the type of dental appendages



necessary to duplicate the LAM look, so while I do use the jagged teeth, I don't use a "cap" to create the look. the changes are little ones, but if I wanted something I could (and have) copyright, I needed to make them. Where I could make a BIG change was in the character as I portray him. First, the name, I had to come up with something in very short order. I considered all kinds of "uncle" and "cousin" names, worked with "creep" and "weird" and "blood" as key words and ran through all manner of variations, but kept coming back to one: DEADBEAT.

Hm, Deadbeat. I liked it, but would it work for the character? After only a week of use, the name stuck and stuck hard. Almost two years on, the thought of referring to him by another name seems truly bizarre. In fact, if you refer to him by any other name, (even the one at the top of this article) you'll only get a blank stare (Deadbeat doesn't really know any Mike Acord, you see, I think he's seen me around, mostly before the show starts). The personality established for Deadbeat is the point at which he becomes something totally different from the Chaney creature. Deadbeat is wild, raucous, with a fiendish, bizarre

sense of humor. Double-entendre is the order of the day, and woe to those who think to match wits with him (really gang, I never want to get on his bad side, okay?). But he also demonstrates a fiercely compassionate side to those who are truly horrified (and there are many of those at TERROR). As of this writing, Deadbeat still lurks in the shadows of downtown Orlando, awaiting the next person who needs a good, bad scare. I think that to close this article, it's only appropriate Deadbeat be given the last word:

"Well, kids I hope you'll all come by and see me at TERROR! Don't forget now! Don't make me come after you! So till then, Good Fright, pleasant screams, and I'll catch you later!
AHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA!

For further info on TERROR ON CHURCH STREET: Write or call Terror on Church Street
135 S. Orange Ave. Orlando, FL 32801
(407) 649-1912

BARGAIN BASEMENT BEASTIES

By Jeff Kurta

It's not everyday when the ordinary run-of-the-mill-died-in-the-wool monster-fan gets to be a scary stage thespian for a day...But that's exactly what happened to me on a warm summer's afternoon way back in time.

It was in 1970, during my cherished vacation away from dreaded grammar school, that things started to really click, in a truly exciting manner. On the particular day in question, I happened to be playing over at the neighbors, just around our big rural block. We were at the time trying to figure out something interesting to do, something completely different from the usual tag, and hide-and-seek syndrome.

Well, it wasn't long in the making, and a couple of us came up with a very ingenious plan...or at least we thought so. How about putting on a horror show for the local residents? Oh what grand, joy that could deliver! We all loved those old monster features on T.V., especially the one's shown on the early 4 o'clock movie every Wednesday (via Channel 10 WDIO, out of Duluth, Minnesota). Just a few days before, we had seen alone in our own separate homes, the now ultra classic ABBOTT AND COSTELLO MEET DR. JEKYLL & MR. HYDE (1953). Therein was our unique idea...Let's go ahead and do our own live stage version...Hey we can even charge 5 cents a pop! (Which we did indeed!)

With a few different plot twists, a dark cellar setting, a dimestore Ben Cooper Halloween mask, and a modest budget thanks to our home goodwill bins, we were off and running. Mr. and Mrs. White even let us use the basement for our wondrous production...Afterall, their five kids were about to, soon go mini-Hollywood!

Within hours, we were ready to perform, and it was all rehearsed and the whole bit. Heck, we even had the oldest White sibling acting as producer and director. This was also a real first in another way...two little sisters were about to essay the lead roles of Bud and Lou and this was prior to the



Womens Lib Movement. We were definitely way ahead of our time.

Guess who got to dive into the Karloff role? You got it! I even had my own walking stick. Gee those curtain rods sure come in handy.

Our show was an immediate success, downstairs anyway, and we had a terrific audience...Mr. & Mrs. White, my Mom, and a couple other local kids who watched in total awe. My Mom snapped the photo that you see before you, right after our first performance (Yes, we did do two big shows!)

Doing that play was a good time, one that I shall never forget. In fact, in the year to follow, we did at least two more brand new shows. I was a Frankenstein-like being in one, and a vampire in the other. Too bad no pictures exist. A camcorder sure would have been ideal in those days.

We planned to do a remake of HOUSE OF DARK SHADOWS and MUNSTER GO HOME, a bit later on, but it never materialized. We even tried out and everything and I was to play both Barnabas Collins and Herman Munster. Too bad though...

Well, that's history!

(Above photo, clockwise from lower middle) Paula White (Scotland Yard Police), Patricia "Patty" White (Bud Abbott), Dale White (Director et al), Jon White (stage hand), Tammi White (Lou Costello) and "Edward Hyde" (middle) played by Jeff Kurta.



FIRST MAN INTO SPACE is one of the only Scary Monster movies that I can recall seeing as a kid at a Saturday Matinee showing at the Alcyon Theatre in Highland Park.

We barely got thru the showing with the movie being stopped once or twice because of rowdy kids having Boston Baked Beans/food fights in the theatre.

Although not one of my favorite Scary Monster movies (It does have a great Scary Monster in it!), I don't think I've seen it enough times (once at the theatre and twice on video), but it still is one of my favorite **MONSTER MEMORIES**.



SCARY PHOTOS

Kooky Kent, last seen in last year's yearbook without his mask on makes another scary appearance in the photo on your left. In this rare unmasked photo, Kent Daluga works on his latest article for **SCARY MONSTERS MAGAZINE**.

INVASION OF THE GIANT SAGUAROS

was last seen or actually unseen trapped in a limbo land of white light in issue #6.

Walt Haussner of Tucson, Arizona has captured in these two photographs on the left what looks to be the reemergence of the GIANT Saguaros from that land. In the first photo to your left, Walt describes it as a "Giant Saguaro plotting destruction". The bottom photo shows the cacti descending down the mountain toward...

All things considered, I still think **INVASION OF THE GIANT SAGUAROS** would make a great comic book story, card set, but especially a good/bad 1950's style monster movie in black and white. If you've never visited Arizona or The Saguaro National Monument, you just don't know the scary towering beauty of these cacti. Check it out sometime!

The GIANT Saguaros vanished in issue #6 because it just wasn't progressing the way I wanted it to and I couldn't devote a lot of time to that part of the magazine. The story had some elements that made those 50's monster movies great; a giant menace, a desert setting and mystery surrounding the invasion. It's too bad we never got to see the inevitable intervention of the military and their ineffectiveness against the **INVASION OF THE GIANT SAGUAROS**.

THE END?

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SCARE-NEWS

THEY'RE HORRIBLE !



by Dennis Druktenis
Publisher

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SCARY MONSTERS MAGAZINE and DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. are horrified to present **DR. PAUL BEARER'S HORRIBLE HORROR CARDS!** "Be Peculiar"; if you're tired of those full bleed, full color, foil stamped, UV coated over-produced trading cards of today with their high print runs...**THIS SET IS JUST FOR YOU!** Remember those cards from the 60's, such as **HORROR MONSTERS, MONSTER CARDS** and **TERROR CARDS?** Well, we'll be keeping in the spirit and tomb of those cards

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— WILLARD: DO I HAVE TO SAY ANYTHING?





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MONSTER MEMORIES #2 will be available at your local comic book store, bookstore and other select locations or direct from the publisher DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 for \$6.95 postpaid www.dennisdrukenis.com

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